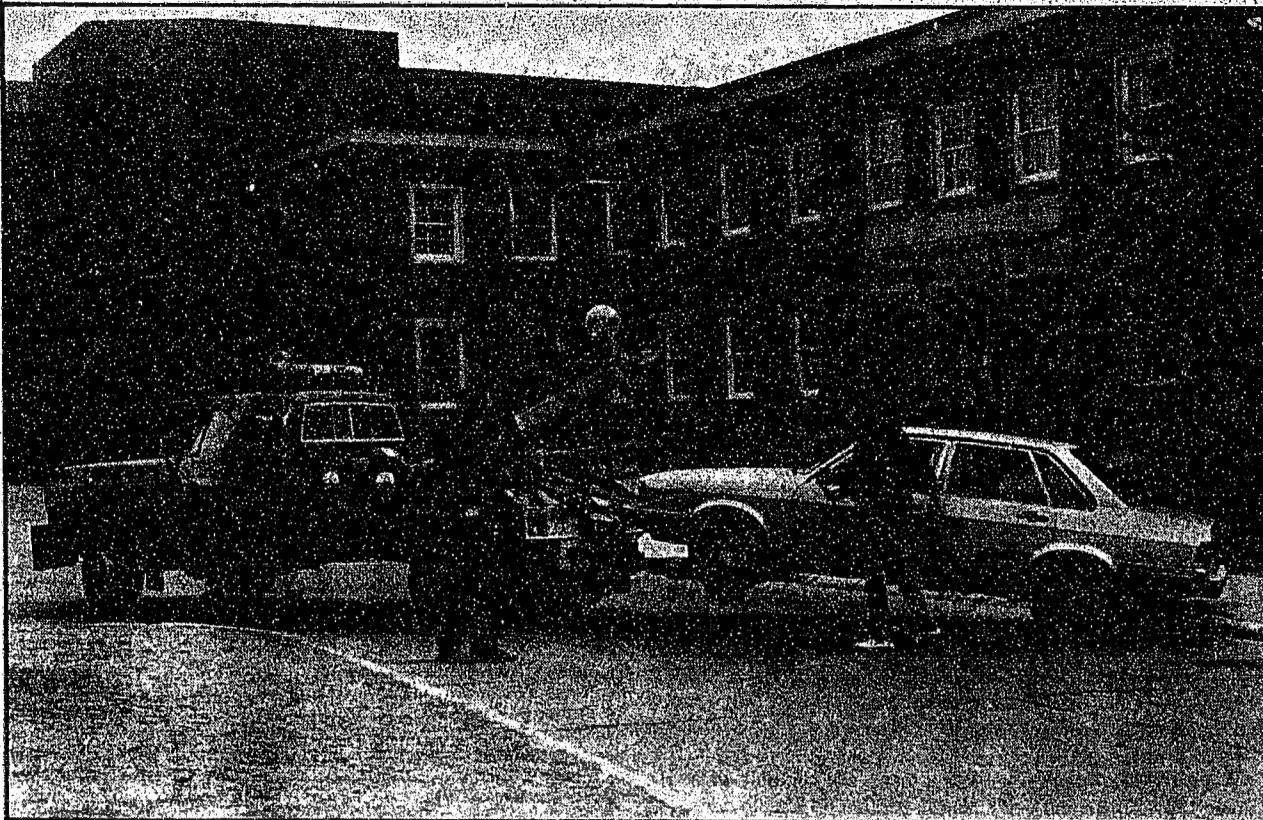


Friday, April 8, 1988

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University of Nebraska at Omaha

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Sophomore Kevin Coleman, far right, argues with Campus Security Officer Bob Barnes as a tow truck operator readies to pull his car away.

Violations hook, boot two students

By ERIC LINDWALL
Staff Reporter

Students having two or more unpaid parking tickets might return to their car to find more than they bargained for.

UNO sophomore Kevin Coleman walked out of the Eppley Building March 29 into just such a situation. Campus Security officials had called a private tow truck in to remove his Audi from the metered lots in front of the building. Coleman's car, hooked to the back of the truck, was on its way to a storage lot. Not knowing what else to do, Coleman hurried over to the truck's driver.

"I asked him to release my car," he said.

Coleman said Campus Security officers told him he would need to pay his parking violations and the cost of the tow job. Although he agreed to pay the fines, Coleman said he refused to pay for the tow job because it had not been completed.

Initially, Campus Security "refused to show documentation of the towing rules," according to Coleman. "They finally did show me something in writing, so I paid it."

Tim Fitzgerald, assistant director of University Relations, offered a different scenario.

"I was looking out my window and saw the whole thing. He came out screaming at the officer and the driver," Fitzgerald said.

Coleman disagreed. "I didn't go off on him," he said.

While Coleman paid the fines, an Omaha Police officer was called in to monitor the situation. The car was released.

Coleman acknowledged his responsibility for the tickets, but said the situation could have been handled in another way.

"My car is my livelihood, I need it to work," he said. "I don't feel they need to tow cars away."

He added he is still upset about the way the situation was handled. "They entered my car without my permission and took

the emergency brake off," he said. "I guess in a way, I'm pretty upset about the whole parking situation."

Senior Randall Breeb had a similar problem one week later, but said part of the situation was Campus Security's inability to locate information about his fines.

Breeb started his day last Tuesday with a trip to the Campus Security office. After receiving a warning letter, Breeb said he asked if he owed any money for parking tickets. It was the fourth time in two weeks he checked with security to find out why he received the letter, he said.

"I was just there this morning (Tuesday) and they told me I had no tickets on file in the past and still didn't," Breeb said as he stood next to his booted Honda Accord.

A Gateway reporter accompanied Breeb as he explained his story to Security Lieutenant Paul Kosel. Breeb was told his tickets were filed under his license plate number, not under his name, thus the confusion.

"If I was made aware that I had tickets I would have paid them. I'm not trying to get out of anything," Breeb said.

While Breeb maintained he had inquired about the tickets, Kosel disagreed.

"We've never had a time yet where one of our people didn't ask for your license plate number," Kosel said. "We always ask because we have no way of knowing (whether a fine is owed) if you don't tell us your plate number," he said.

Breeb then wrote a check for \$60 and left the building. "They said I could appeal to Student Court, but where would that get me?" he asked.

Security Manager Charles Swank said he was unable to say how many cars had been booted or towed this semester, whether the figure had increased over last semester or provide an accurate total of the number of students on security's boot and tow list. While individual violation records are maintained, totals are not available because of limited computer space, he added.

Barnes' slider baffles Creighton but Jays avoid UNO upset attempt

By TERRY O'CONNOR
Sports Editor

Ron Barnes pitched the game of his career and UNO nearly pulled off the college baseball upset of the year.

The Division II Mavs played Creighton even for eight innings before the Jays, formerly ranked No. 30 in Division I, pulled out a 4-3 win in the ninth last Tuesday at College World Series Park. The scheduled doubleheader was shortened to a single game at CU's request.

"Here's a team ranked 30th in the nation," UNO Coach Bob Gates said to his team in a postgame huddle, "and I say we should have won the ballgame."

Barnes, 2-3, limited the 20-7 Jays to four hits, striking out seven. UNO drops to 6-14.

"Ron just threw a terrific game," Gates said. "He kept throwing that slider on the corner of the plate and driving those guys crazy."

Barnes, a 6-foot junior right-hander from Springfield-Platteview, struggled with his control in the first inning, walking four batters to force in a run. But Creighton didn't get its first hit until the fifth inning.

"I had the advantage," Barnes said. "Those guys hadn't seen me. My slider has always been my best pitch, and it was working today. I'd have to call this the best game of the season."

Gates was even more emphatic. "Ronnie has been our best pitcher this season," he said. "But this could be the best game of his career. Creighton probably

See Baseball on 8

Alleged 'scam' uses UNO's name for subscriptions

By JOHN ROOD
News Editor

Just how hard-up is the UNO communication department for cash? Not quite as desperate as some Omahans might think, Chairman Robert Carlson said.

UNO officials were uncertain Tuesday night whether charges could be filed as the result of an alleged scam involving Thoroughbreds #9, Inc., a Texas-based magazine subscription company.

Carlson said an apartment complex manager contacted him last week to ask if salespeople soliciting the apartments were really UNO students. The manager said tenants were told they should purchase magazines to pay for a trip to be made by UNO communication students.

UNO later received similar queries from patrons of area retail and grocery stores. "My answer in all cases has been an emphatic 'No.' There's nothing to indicate any of our students are involved."

"My understanding is they had a license to sell magazines in Omaha, but were in no way connected to UNO," he said.

Carlson said a check with a city clerk revealed the company's license expired Monday. "They'd better not renew it," he added.

Campus Security Manager Charles Swank said the salespeople were operating out of hotel rooms.

Swank said receipts for magazine purchases have been obtained which identify the firm, but he is unsure of whether the university will file charges.

"Right now, we're just trying to find out where these people are. I guess they've registered under two or three different names," he said.

Although security's investigation doesn't indicate the salespeople were UNO students, Swank said he doubts the university will take legal action. "We're really limited in what we can do. I'm not sure the university has the basis for filing any charges unless we can prove we are somehow a victim."

Individuals who purchased magazines because they believed they were supporting UNO might have better luck, he said.

"It's up to the individual. There have been complaints about the magazine sales, but most of the people just cancelled their checks," Swank said.

The only damage to the university might be the impression the imposters gave of UNO students, Tim Fitzgerald, assistant director of University Relations, said.

"They were really intimidating the shoppers. We've heard they were very aggressive salespeople," Fitzgerald said. "They could be completely honest, as far as the subscriptions are concerned. We just don't know."

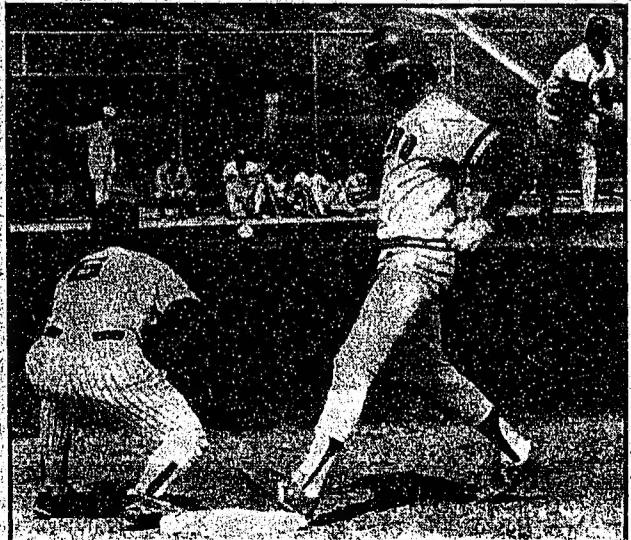
Carlson said he was surprised when he first heard about the alleged misrepresentation, but later was told such operations are common nationally.

"This is the first time anything like this has ever come up," he said. "Hopefully, it'll be the last."

If a magazine salesperson attempts to represent the UNO communication department, it's probably best to be skeptical.

"We've approved car washes and bake sales," Carlson said, "but we probably wouldn't do something like this because of the potential for abuse."

"It's not exactly something we want the university's name to be associated with," he added.



Eric Lindwall

UNO outfielder Jac Catton returns to first base ahead of Creighton pitcher Scott Sorenson's pick-off attempt.

Comment

'Is he still breathing?'

Boy discovers humiliation lurks in a bottle of vodka

The biggest reason I like journalism is the places and people I get to see up close. Meeting candidates, going to press conferences and attending events is the up-side to what is a really low-paying career. You never do the same thing twice.

People are far and away the weirdest thing to cover and deal with. Let me tell you about the party I went to last Saturday night ...

I've seen some strange things, some sick things, some sad things, but never the combination of all three in one person at one time. I warn you now — this is a story about teenage drinking. If you're bored by the subject, don't bother with this column and flip over to the sports section. If you enjoy tragedy, keep reading.

When I got to the party the kid from Brownell-Talbot was already passed out. The people there said he sunk two-thirds of a bottle of Smirnoff vodka into his system.

I enjoy drinking. I'm really fond of vodka, too. This kid was the drunkest I'd ever seen a human being. This kid, and kid is the right word, was in a world of hurt.

A couple days later, just for laughs, I called up the Counsel on Alcoholism for some information and talked with a registered nurse, Karen Allen. I gave her my best guess at the size and weight of the kid and the amount of alcohol he slammed into his body. She figured his blood alcohol level to be between .3 and .35, three times the legal limit to be considered drunk. She called that level stuporous for a young drinker. Stupor is a good word.

For laughs at a party, a person that far gone is quite a big toy. The film of Sid Vicious' demise, "Sid and Nancy," was on the VCR during the party. Somebody came up with the bright idea to scribble "I'm Sid" across the drunk kid's chest. It didn't wake him up. It also didn't bother him when they put the lipstick on his lips, cheeks or forehead. The mascara didn't create a problem, either. I thought hanging a cigarette out of his mouth

was a bit much.

I admit it, I laughed pretty hard. I also laugh when the Three Stooges beat the hell out of each other. But this was real.

The kid did get a lot of pity. Every once and awhile someone would ask, "Is he still breathing?" It was a good question. He deserved all the concern he could get. It would only get worse after he woke up a couple of hours later.

Tim Kaldahl
Gateway Columnist

Here are a few dry statistics that everyone has heard somewhere before. The bad thing is they are still scary:

1. Alcohol-related traffic accidents are the number one killer of people ages 15-24. "Bigger than cancer, huh?" I asked Nurse Allen on the phone. "Oh, of course," she said. Of course.

2. Among college students, alcohol is twice as popular as the next substance of choice, marijuana, and five times more popular than cocaine.

3. Statistics show that at a party one in 10 people will drink to drunkenness. The type of party doesn't matter. People young and old are the same in this category.

4. Penalties for DWI, minor in possession, buying for minors and having a fake ID are more rigid than ever. Allen told me about one student who got caught trying to buy with a fake and spent a weekend or two at a correctional center. Not exactly fun, is it?

Back to my story ...

When the kid woke up he was a mess. He couldn't walk. He couldn't talk. Someone put a plastic bedpan on his lap and tried to get across the idea that it would probably be a good thing if he threw up and that it would be an even better idea if he threw

up in the bucket.

The kid from Brownell wasn't understanding much at this point. I hope he wasn't feeling much, either.

It was the consensus of the people at the party that our friend should be on the porch. If he threw up, he and the patio could be hosed off. Maybe I've led a sheltered life, but I've never seen anyone ever fall while they were sitting down. It hurt my head watching this guy slam into the planks of the porch.

About this time someone noticed that the cushion of the couch the kid had been sitting on was a little more than damp. You guessed it, loss of bladder control made the evening complete. Beer ads on TV never mention this sort of stuff.

If you've read this far and aren't disgusted, I'm surprised. Even after this, I still like to drink and I still think 21 is a stupid drinking age. Maybe I'm mellowing in college, but I keep thinking people should have a shred of dignity and take responsibility for their actions.

This kid left his dignity in the same place the Creighton student who stepped out a window last year did. The Creighton student died if you don't remember.

There is no moral to this story. Columnists shouldn't try and fix the world's problems. But we do sigh a lot over them.

The Gateway

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Letters to the editor must be signed, but those with noms de plume may be accepted. All letters should include appropriate identification, address, and telephone number. (Address and telephone number will not be published.) Letters critical of individuals must be signed by using the first and last name, or initials and last name. Preference is given to typed letters. All correspondence is subject to editing and available space.

Letters exceeding two (2) typewritten pages will be considered editorial commentary, and are subject to the above criteria.

Inquiries or complaints should be directed to the editor; advertising inquiries should be directed to the advertising manager. Copies of the Student Publications Committee inquiry policy are available at The Gateway office.

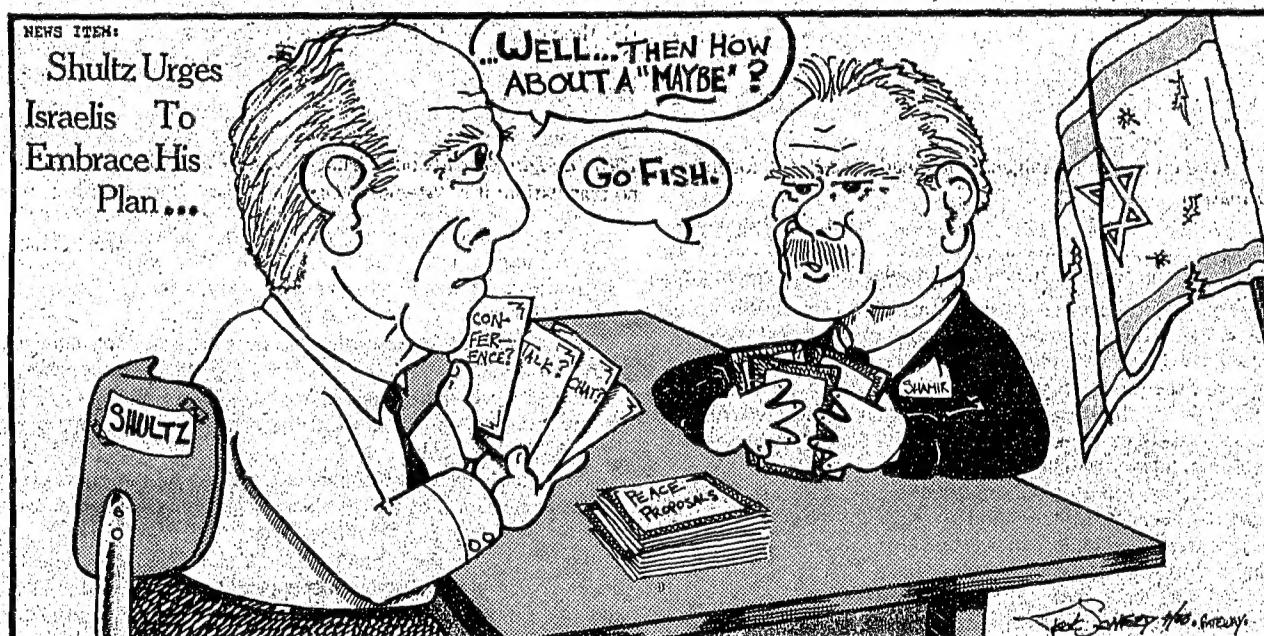
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Do you have the 'write' stuff? Contact the Gateway. 554-2470.

Viewfinder

Opinions solicited by Mark Elliott



Chris Carter, junior
mathematics

"I'm split on the issue. On one hand, I feel that we should forcibly oust him. But on the other hand, that Rambo mentality is wrong."



Lisa Yochem, senior
public relations

"The U.S. should keep applying pressure, both economically and diplomatically, to make him step down."



Dan Sullivan, associate professor
chemistry

"I think we should encourage him by diplomatic means to step down from his position and leave the country, but I don't think we should force him out."



Steve Cozad, junior
journalism

"I think we should kick his butt."



Beau Bruce, junior
history

"I say we use the CIA to bump him off and then find an ambitious young army officer to replace him. If that fails, we should drop the 82nd Airborne in."

Weekend Wire

It's not often film critics are dumbfounded over the meaning of a film.

"Street of Crocodiles (1986)" did it.

"Crocodiles" is one of four short, puppet-animated films being shown Saturday by the New Cinema Cooperative at the Emmy Gifford Theater.

The films are the work of identical twin brothers Stephen and Timothy Quay, born in the United States, now living and working in London.

The New York Post admitted, "In fact, don't feel bad if you have trouble uncovering the meaning of it all. I certainly did . . . this is heady stuff."

Joel Siegel of "Good Morning America" was also at a loss: "Although it is critically irresponsible to make this admission, I have no idea what (it) means."

In 1987, the films made a select tour of the United States, setting film academia abuzz. No wonder. I previewed "The Street of Crocodiles," and only after three viewings did logic show through the surrealistic, bizarre images of the Quays.

It's kind of like "Pee Wee's Playhouse" from hell.

A janitor steps onto the stage of a deserted theater, peers into a dusty Kinetoscope, spits and thus brings to life a series of hallucinogenic images within. A man wanders around a decaying city within this box, constantly being assaulted by marionette dolls suddenly alive, possessed electrical work, a palpitating liver.

"Street of Crocodiles" was adapted from Bruno Schulz's short story of the same name concerning Poland between the world wars. Grimy rooms, dust-encrusted window panes and disheveled streets create the hostile, oppressive environment of the time that our silent protagonist moves through.



The Quays' surrealistic puppets from "Street of Crocodiles," showing Saturday at the Emmy Gifford Theater by the New Cinema Coop.

What all of this has to do with anything is just confusing the hell out of people. Terrence Rafferty of The Atlantic writes: "The Quays' 'Street of Crocodiles' is a puppet film that, in its self-consciousness, transcends itself. It's about the chill of discovering, through play, what we're made of — about gazing on an aging world and seeing our own fragile anomalies reflected there."

Rafferty's synopsis is more confusing than the film itself.

At the conclusion of "Crocodiles," a narrator informs us (speaking from the protagonist's point of view, it seems) that the misfortune of metropolitan corruption is "that nothing ever succeeds there, nothing can ever reach a definite conclusion."

Rather political. In a society under strict political domination, whether it be Communism or Fascism, thoughts are ideally controlled. Exceptions from the norm are punished, attacked, molded into the status quo — like our protagonist in "Street of Crocodiles."

The narrator adds, "In that city of cheap human material, no instincts can flourish, no dark and unusual passions can be aroused." Parallels to large Eastern European capitals: Moscow, Warsaw come to mind — all of this from my point of view as a Westerner, I admit. But it makes sense.

The film concludes with this phrase, repeated twice. "Obviously, we were unable to afford anything better." And so it goes. You decide.

Also on the schedule for Saturday are "The Cabinet of Jan Svankmajer," "Nocturna Artificialia" and "The Epic of Gilgamesh."

The New Cinema Cooperative, sponsor of the films, is currently in a financial crunch. On the average, 220 people have been viewing their showings; 300 are needed to break even. The Coop is considering showing older independent films to save money. Please no. Anyone can rent those films from Blockbuster Videos.

So get off your duff Saturday and support alternative films in Omaha. You'll be glad you did.

Show time is at 8 p.m.

— DAN SWIATEK

'Who says there's nothing to do in this town' this weekend?

Who says there's nothing to do in this town? I have a pile of press releases in my lap to challenge that notion. There's enough going on this weekend alone to make *ennui* passe.

I know of two plays opening tonight. I'll be in the audience of the Rudyard Norton Theatre penning notes for a review of the Nebraska State Repertory Company's production of *The Seagull*, an Anton Chekhov opus. Look for the review on Tuesday. Or perhaps you'd like to see *The Lion in Winter*, the James Goldman comic drama that will play through May 1 at the Omaha Community Playhouse. The Playhouse has such an excellent track record that this new production could be recommended sight unseen.

The musical offerings this weekend should appeal to a variety of palates. The Metropolitan Arts Council sent their bi-monthly calendar, "Just Acoustic Music," (JAM) to the Gateway office. Of particular interest is the monthly meeting of the Omaha Folk Song Society (which just recently celebrated its 25th anniversary) on Saturday night at 8 p.m. On the agenda is singing (of course) for the first hour-and-a-half, and then everyone gets

a chance to sing a song or tell a tale of their own. Give a call to Kathy Wood at 397-4673 for the details of this month's theme and where the meeting will take place (it's different each month).

Sunday morning you can go back to the Joslyn for a Bagels & Bach concert. The Omaha Symphony String Quartet will present two quartets from standard repertoire as well as George Gershwin's *Lullaby* and *Two Rags* by Scott Joplin. The doors open at 10:30 a.m., at which time you can pay your admission (\$7.50 for non-Joslyn members) and pork down all the bagels and muffins you can get your hands on. A variety of spreads will also be on the buffet tables. Call ahead, 342-3300, for more information.

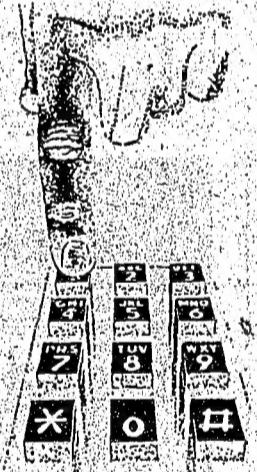
The annual spring concert by the Clarion Chamber Chorale is at 7:30 p.m. Sunday night at First Presbyterian Church, 34th & Farnam Streets. In addition to selections from standard choral repertoire, UNO guitar instructor Hadley Heavin will

accompany the chorus on several American folksongs. A composition by UNO assistant professor of music, W. Kenton Bales, is also on the program. Tickets are available at the door: \$3 for students and senior citizens; \$4 for everyone else.

Tonight you can enjoy an evening of "Continental Classics," the theme for the UNO University Chorus concert. Choral Director Z. Randall Stroope, also music director for the Nebraska Choral Arts Society, has programmed one of my all-time favorites, Gabriel Faure's *Requiem*, a 19th-century classic no one should miss. Also on the program is the Rossini *Duetto Buffo de Due Gatti* (Comic Duet for Two Cats); the lyric needs no translation; it's "Meow" (Miao, in Italian). The downbeat is 8 p.m. at First Central Congregational Church, 36th & Harney Streets; \$3 will get you in the door for this one. I wish I could be there.

— JUDITH BIEKER

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Private Eyes: Band says gone are the days of overnight music success stories, Now they say... start drawing crowds, sell some records...

By DEANA VODICKA
Copy Editor

Off stage, in red and grey sweats and sneakers, Buck Reeves looked just like your ordinary 26-year-old Joe breezing out for a mid-day lunch.

"I hope you don't mind I'm dressed like this," he said Monday as we drove out for some Chinese food and small talk about Private Eyes, his band that had just settled down for a six-day stay at the Choices in Bellevue.

Rhythm guitarist/vocalist/keyboardist and group leader Reeves and lead guitarist/vocalist Peter Banfield, the founders and main core of Private Eyes, have been having visions, they said. And as well they should. This band may very well be going places. Soon.

"For some bands, traveling and getting a gig every night is enough," Reeves said. "But traveling isn't enough for us, it's not near enough. We're not making any predictions about being rich," he said, spearing green peppers from his plate of cashew chicken. "We just want to get our music out to a mass audience."

Private Eyes, "a cross between today's dance tracks and pure pop music," began back in Tulsa, Okla., in 1985 with Reeves and Banfield. After a three-week practice session that produced a local contest-winning tape, Private Eyes were up and running on down the road.

"It got us a lot of recognition. Got us a deal to start traveling, got us on our way."

The response to the tape reaffirmed the band's belief in original music. "Any band can go and play Top 40 all night," he said.

Not "wanna bees"

A glance at Private Eyes is all that's needed to know they're intent on carving a niche for themselves in the music world. Absent are the Spandex, ripped jeans and pretentiousness of today's Bon Jovi—"wanna bees."

Their look "evolved when we started traveling. We got tired of seeing the same things," Reeves said.

On stage, the band favors multi-colored parachute pants, baggy blazers and leather vests.

"In the South, it's caused quite a stir — those guys with the wild pants. But our direction is really our own," he said, taking a swig of iced tea. "It's what we came up with. We didn't have



— Deana Vodicka

Peter Banfield, left, and Buck Reeves — two members of Private Eyes from Tulsa, Okla., now appearing at Choices Lounge in Bellevue.

some fake guy come and remake us, push us out and say, 'Here's the new you!' The new me? If other bands feel good about it, fine."

In 1985, Private Eyes released their debut album "Here's How" on Palm Records. It was this album that started the comparisons between Reeves and Rick Springfield. He is often told that his vocal quality is similar to Springfield's.

"I think it's because of my writing style and what I do in the studio. Springfield writes a sensible kind of pop, I grew up listening to Paul McCartney, the master of pure pop, and that's the kind of stuff I want to write. It wouldn't surprise me if

Springfield was a big Paul McCartney fan. It would make sense," he said.

"In the beginning, Bruce Springsteen was constantly being compared to Bob Dylan, but you can see how individual he is now," he said with an amused smile. "As long as you're compared to someone you respect, it's OK. What you're like surfaces in the end," he said.

On the road

Reeves, songwriter for the group, said he does his best work while on the road. "I don't listen to the radio while we're traveling. Everybody asks me, 'Why don't you listen to the radio?' But I'll get the best ideas then. So then when we stop I'll run in and go record them on a four-track."

Banfield, a guitarist capable of performing any style from Eddie Van Halen to Stevie Ray Vaughan, then adds his touch to the song. "I write the material. He'll go through and add some solos, and we'll agree with what's best," Reeves said.

Reeves said both touring and recording have their good points. "I didn't think I would like traveling. I thought I would be the last person in the world who would like traveling. I like things that are settled, knowing what's going on. But it's fun seeing new places, meeting new people," he said.

"Performing live has instant gratification. You can see the audience's likes and dislikes. But in recording, you pour so much of yourself into it. It's a lasting thing. With performing, you have to do it again and again to see the people's response. It's probably similar to how an artist feels about one of his statues. It lasts a long time once you've got it down."

He describes the music business in a way that calls to mind the game "Chutes and Ladders."

"It's like a ladder with rungs missing. The missing rungs are between the good clubs and national breakout," he explained. "It's like if you climbed a ladder and came to a spot where the ladder stopped, but looked up and saw more rungs, then you asked someone how to get there, and they told you to *improvise*. That's how today's music is."

Paying dues

Gone are the days when stars were discovered on street corners and in soda shops.

"Now they say 'Impress us.' Start drawing crowds, sell some records. That's what they're waiting for these days."

Reeves' biggest pet peeve about the music business isn't gropies, cheap hotels or greasy spoons. It's the narrow-mindedness of some people, "when the audience only wants to hear what they've heard over and over and over," he said. "But I guess what I like most is when the band is really just clicking, when nothing goes wrong. You can tell it, and you can tell the audience can tell. It's a great feeling. The best feeling of gratification in the world," he said.

"Remember the Little River Band? Their harmonies were so inspiring. They're not millionaires. But looking back they've got a lot to be proud of. I'd be happy with something like that."

The future of Private Eyes is no secret, either, he said.

"Five years from now I'll have the record contract I set out to get. Right now I'm at the rung in the ladder where the missing one is. No way am I going to stop till I get past that missing one."

I believe it. We paid the check and left.

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Omaha jazz

Jazz scene isn't exactly thriving, but local pubs trying their darnedest to change this

By DAVID YELLS
Staff Reporter

For many music critics, jazz is considered the one true, original American music form. Its popularity has alternately waxed and waned throughout this century, but it has never really gone completely out of style.

Certain American cities have become closely associated with jazz, including New Orleans, New York and Los Angeles. However, there is no need to travel any great distances to get a taste of jazz. Although I would not go so far as to say that the Omaha jazz scene is thriving, there are ample opportunities to take in a show.

Luigi, Inc. plays at Mr. Toad's in the Old Market every Sunday night. There's no cover charge and you have a chance to see some of Omaha's finest jazz in a very intimate setting.

The band consists of Luigi (vibes), Charles Gamble (drums), Curt McKean (sax), Ken Todd (violin), Steve Gomez (bass) and Doug Ramsey (keyboards). They play an interesting mix of jazz standards, some less well-known material and a few original compositions. I even saw them perform an amazing work-up of the Jimi Hendrix classic "Little Wing" this past Sunday.

Luigi was originally a drummer and has been involved in the local jazz scene for more than 30 years. He was also involved in a local jazz association (which has since folded)

for several years.

Luigi offered some insight as to what he felt is involved in being a jazz musician.

"You have to be willing to take chances," he explained. "It's sort of like being a turtle. You never see a turtle go anywhere without sticking its neck out. A jazz musician has to be willing to stick his head out and go outside established boundaries. The so-called purists who play things note for note with no improvisation or originality aren't really contributing to jazz. They're just painting-by-the-numbers. Jazz is based on progress and change."

Luigi, Inc. also plays occasionally at Julio's west and will be kicking off this summer's Jazz at the Joslyn series.

The Mainstream Jazz Quintet is made up of Mark Lubee (bass), Ron Samuelson (sax), Chuck Kilgore (trumpet), Jim Skomal (drums) and Tom Hennig (piano). Monday nights they perform at M's Pub in the Old Market. Tuesday nights they host a jam session at Kilgore's on 33rd and California. There's no cover charge at M's; Kilgore's has a \$2 admission charge.

Skomal has been playing jazz for 30 years. He's originally from Omaha and spent some time at the Manhattan Music School.

"I wanted some formal training on drums," he said. "The problem was that I was looking to play jazz, and the school is more directed toward classical musicians. After two years

I left and spent some time playing in New York and California before coming back to Omaha."

He said there are a few problems with the local jazz scene. "Omaha needs a dedicated jazz club. First of all, it would need to draw name musicians to generate more interest in jazz. Second, it would give local jazz musicians a place to jam. We're lucky to have two places we can play regularly. Chuck owns Kilgore's and Ron manages M's. But other bands don't have that benefit. As it stands now, serious young jazz musicians can only go so far in Omaha. After that, they split and head to New York or California where the real action is."

Miscellaneous jazz notes:

Jazz legend Maynard Ferguson is playing tonight at Burke High School. His current band, High Voltage, features Omaha's Matt Wallace on sax. Matt was the founder of Fusion Force which still plays regularly in Omaha.

Julio's west has jazz bands on most Sunday nights. There's generally no admission.

Thursday nights, the Dundee Traditional Jazz Ensemble plays at Trovato's at 50th and Underwood.

If you follow the local jazz action, all of this information is probably old news. If you've never really considered jazz, why not check out a show sometime. Since most performances are free, there's nothing to lose. And who knows, you'll probably enjoy yourself.

Sex only one facet of great 'Unbearable Lightness'

What a pleasure to witness a film of such high quality; a film in which so many different elements received noticeable, meticulous attention and which then amass towards the creation of an overall luminous film. Such is the case with Philip Kaufman's new film, "The Unbearable Lightness of Being," starring Daniel Day-Lewis, Juliette Binoche and Lena Olin, three young Czech citizens during the time of the Russian invasion of Czechoslovakia in 1968.

The film opens, appropriately enough, with a sexual encounter between Tomas (Daniel Day-Lewis) an accomplished young neurosurgeon and Sabina (Lena Olin), perhaps the most serious of the seemingly interminable conglomeration of beautiful young women with whom he consorts.

Tomas meets a beautiful young woman, but his "plans" are foiled when she will not abandon her responsibilities.

Tereza shortly appears at his apartment ready to move in. The remainder of the film explores their friendship and its intertwining with the political events in Czechoslovakia.

First, the film includes engaging, credible characters. Tomas, who initially engenders little empathy, nonetheless slowly but deliberately makes significant changes in his life.

Similarly, Tereza, though a far more constant character, is also presented plausibly, a woman who, as she says, cannot ignore the weight of her life, in contrast to Tomas, for whom existence is one lightness after another.

The love they feel for one another becomes almost palpable in the course of the film, as does their love for their dog Kar-

enina. The film does successfully contrast the frivolousness of Tomas' frequent sexual encounters with the real love that Tereza manifestly feels for him.

Daniel Day-Lewis, so excellent in such diverse roles in "My Beautiful Laundrette" and "A Room With a View," effects among the most mesmerizing countenance of recent films. His eyes are brilliant. They effervesce to the borderline of danger — whether he either ogles his endless stream of beautiful women or later when he gazes upon Tereza.

Bashful, faltering initially, Tereza turns out to be a pillar of strength, willing to risk her life to document the heinous events of the Russian takeover and to insure the publication of these photographs outside her own land. Her love for Tomas soars off the screen; and in the many scenes in which she confronts him about his infidelities, we feel deeply for her. Her face also communicates emotion to a remarkable degree; she offers a performance to be treasured.

The musical score of "The Unbearable Lightness of Being" constitutes another important aspect. Frequently jarring and discordant — occasionally, perhaps, cacophonous to excess — the music nonetheless more often than not effectively underscores the atmosphere of this film, overflowing with uncertainties and angst.

"The Unbearable Lightness of Being" is both riveting and difficult to view. But it constitutes a preeminent film experience, abounding in excellent elements, so effectively woven together.

— ELIZABETH TAPE

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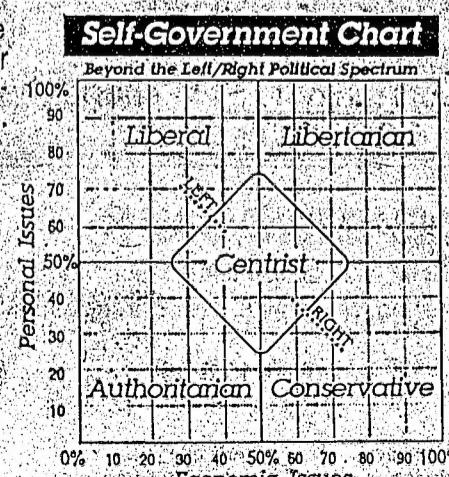
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B Drug laws do more harm than good. Repeal them.	Y	M	N
C Citizens should be allowed to own handguns.	Y	M	N
D Repeal sex legislation for consenting adults.	Y	M	N
E Include TV and radio in Freedom-of-the-Press.	Y	M	N
Scoring: 20 for Y's, 10 for M's, 0 for N's			
Add score for questions A-E			
Is self-government appropriate in economic issues?			
F Remove tariffs and other barriers to free trade.	Y	M	N
G Government should not legislate wages or prices.	Y	M	N
H Replace govt. welfare with voluntary charity.	Y	M	N
I End farm subsidies and production restrictions.	Y	M	N
J Western Europe should pay for its own defense.	Y	M	N
Add score for questions F-J			



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Sports

KU Jaybacker eyes 'title bout'

It's on record. I may be the only person in Omaha to publicly pick Kansas to win the NCAA basketball title.

Now I'd like to suggest another matchup that the public would like to see. I'd pick Stephani Saint over the tag team of Mike Kelly and Eric Lindwall in wrestling.

Al Kurz,
UNO student

KJS Bleacher Backtalk

Why all the overreaction to a girl wrestling?

The sports were separated originally so both genders would get a fair chance at playing the sport of their choice.

It seems obvious Stephani Saint has no choice in wrestling. Give her a chance.

Sam Nunez,
UNO student

The football factory mentality has taken root here at UNO. I see we are going to get big photos of all the football players in spring practice while there hasn't been a single softball player's picture in the paper. And they are in season.

Theresa Delgado,
UNO student

Editor's Note: The UNO softball team has not played a home game yet this season.

Address your letters to Bleacher Backtalk, c/o Terry O'Connor, the Gateway, Omaha, Neb., 68182-0197, or drop them off at the Gateway office, Annex 26. Letters must be signed, but noms de plume may be accepted provided the Gateway can confirm the author's identity.

Buda shuffles offensive line starters

By TERRY O'CONNOR
Sports Editor

The UNO offense will have three new No. 1 starters in tomorrow's scrimmage, said Maverick Coach Sandy Buda.

The Mays will conduct their second spring scrimmage at 10 a.m. at Caniglia Field. The UNO offense was plagued by a lack of intensity and inconsistent execution during the first scrimmage last Saturday, Buda said.

"Basically it was what we expected," Buda said, referring to the first scrimmage. "The defense won it impressively. I would hope the offense builds a little more intensity for the next scrimmage."

Jon Englehardt, a two-year letterman, will move from right tackle to become the top left tackle. Englehardt, a 6-foot-6, 290-pounder from Hastings, Neb., started spring ball on the third team after regaining his academic eligibility.

Dave Ashman, a 6-2, 275-pound junior from Lincoln Plus X, has been shifted from left tackle to the No. 2 right tackle spot. Matt Morgan, a 6-4, 280-pound sophomore from Lyons, Neb., remains the first-team right tackle.

At center, two-year letterman Dan Brockhaus, a 6-3, 246-pound junior from Humphrey, Neb., has moved ahead of letterman Mike Moore, a 6-1, 232-pound senior from Omaha Benson.

Tim Callaghan, a 6-2, 255-pound junior from Kansas City, Kan., has moved ahead of Tom Scheppers, a 6-3, 263-pound sophomore letterman from Papillion at left guard.

On defense, the only change was prompted by an injury to left outside linebacker Craig Sekora, a 6-2, 190-pound freshman from Omaha Gross. He will be replaced by Mike Witkowski, a 6-1, 182-pound freshman from Bellevue West.

Buda said he would continue to give plenty of "repetitions" to Paul Cech and Dan Sellon, a pair of redshirt freshman quarterbacks.



— Eric Lindwall

Fullback Roy Naopra, No. 34, struggles for extra yardage while linebacker Mike Kuhl tugs on his jersey trying for tackle.

Cech, a 6-2, 192-pound former all-stater from Schuyler, hit just 5 of 19 passes for 23 yards. He threw an interception and scored on a 6-yard run.

Sellon, a 6-2, 189-pounder from Blair, Neb., completed 6 of 14 passes for 49 yards and no interceptions.

"They each had four passes dropped and that would have helped their completion percentage," Buda said. "Overall we dropped nine passes on offense for 100 yards. That's a lot of first downs."

"The dropped passes helped the defense look a little better."

WHERE IT'S AT

Football	Controlled scrimmage, Caniglia Field, 10 a.m.
Baseball	Metropolitan State, (2), 1:30 p.m., CWS Park
April 9	1:30 p.m., CWS Park
April 11	at Dana (2), 2 p.m.
Softball	
April 8-10	Northern Iowa Tournament
	TBA

UNO home games in bold. All students admitted to home games free with student photo identification.

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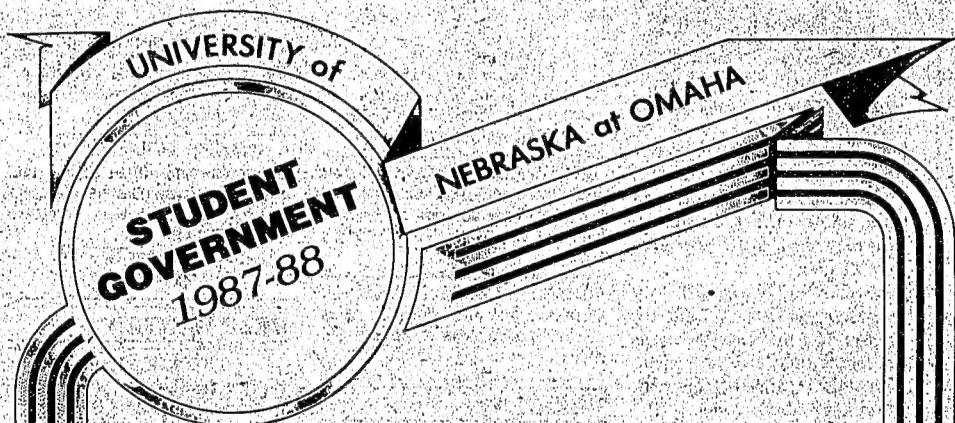
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Baseball from page 1

won't see a better pitched game all year."

UNO tied the score 1-1 in the bottom of the first inning. Senior shortstop Gary Newton led off with a walk and scored one out later when sophomore Doug Speckman lined a double off the bottom of the right-field fence.

The Jays scored twice in the fifth to take a 3-1 lead. Chris Gadsden was hit by a pitch and Gary Selvera boomed a double into right-center field to put runners on first and third with no one out.

Barnes nearly escaped the jam by inducing Oneri Fleita to fly out to short left-field and he trapped Gadsden in a rundown after fielding Scott Servais' bouncer to the mound. But Bill Meier and Pat Mooney each stroked RBI singles to give CU a 3-1 lead before Barnes picked Meier off second to end the inning.

"I thought we were going to break it open there," Creighton Coach Jim Hendry said. "But he (Barnes) pitched a great game. We had a bat in our hands for nine innings, and we couldn't do anything with him."

The Mavericks rallied to tie the game against Creighton starter Scott Sorenson and reliever Steve Plummer, 3-3, in the eighth. A base-running blunder cost UNO a chance to take the lead.

Speckman walked and CU transfer Rich Spicci grounded a single between second and third. Gary Lane followed with a

single to load the bases. Catcher Brian Flemming appeared to fly out to center to score the first run, but the umpire ruled he had been interfered with by the catcher. Speckman scored on the play keeping the bases loaded.

Meier then made a game-saving over-the-shoulder catch of UNO co-captain Clark Anderson's blast to center field. Spicci scored to tie the score 3-3 but Lane, advancing to third, was called out for failing to tag up.

Creighton scored the winning run in the top of the ninth when Gadsden was hit by a pitch again and stole second. Selvera then followed with an RBI single. UNO went down in order in the bottom of the inning.

Hendry said Creighton did not take the Mavs lightly despite their record.

"I'd rather give the credit to UNO," Hendry said. "The bottom line is their pitcher did the job and you have to give him all the credit."

The Mavericks, who played errorless ball, still need to work on the "little things," Gates said.

"We failed to bunt twice and missed the hit-and-run once," he said. "If every guy gets better each game we'll give them a run for the money when we start conference play in two weeks. That's what we're gunning for."



— Charlotte Niemeyer

Creighton pitching coach, Todd Wenburg, right, argues with home plate umpire, Ted Hendley, before getting ejected from the UNO-CU game.

CU Coach Wenburg loses cool in win

The frustration began to show Tuesday as UNO's baseball team put unexpected pressure on Creighton in a 4-3 loss to the Jays.

Todd Wenburg, the Creighton pitching coach, was thrown out of the game in the seventh inning after an altercation with home plate umpire, Ted Hendley.

UNO pitcher Ron Barnes had stifled the Jays on just two hits prior to Wenburg's ejection. The coach was cautioned to be quiet by Hendley, and he refused.

"I don't have to stop talking," Wenburg said to Hendley.

"You do when I tell you to," the umpire replied.

The umpire ejected Wenburg when he refused to return to the coaching box. A furious Wenburg shoved the umpire several times before leaving the field.

Hendley said Wenburg faces no further discipline.



— Eric Lindwall

UNO pitcher Ron Barnes, right, shackled Creighton on four hits in a 4-3 loss last Tuesday.

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